



60 P

No. 2

AUTUMN
'87.



A ~~copy~~ GOOD READ!

INCLUDES

WONDER.....PROBATION.....JELLYBELL.....
 NIGHTMARE ON ELM STREET 3: DREAM WARRIORS.....
 STILL DEAD.....MURDER TO GO.....TOO HOT TO HAND.....
 DEADLY FISH.....KILLER.....KILLER.....
 SLAYER.....KILLER.....KILLER.....
 BLOOD FISH.....THE WALKING.....THE WALKING.....
 FISH FISH.....FISH FISH.....FISH FISH.....
 FISH FISH.....FISH FISH.....FISH FISH.....
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 FISH FISH.....FISH FISH.....FISH FISH.....

Well, in theory, those days are now gone, and most video shops won't risk such unproven merchandise. I say in theory, because thankfully, some enterprising but naive printing shop as Classification labels, and so a whole new industry was born.....self certification. Some of these movies have been officially re-released, others just slip out unnoticed to live out their fragile existence. But every once in a while, they can come out of their box and produce themselves "video obscenity". Let our story begin!

We start with a wonderful little tale where bad eating customs with unwelcome results in a long tale of romance upon descending to earth in order to feed. Would that one before? The episode goes into slandering monsters, that locate this prey by sound and then rip them to shreds. The script screams with clichés-What the fuck was that?? across the stereotype intellectual girl that later "I think we should get out of here." Great stuff! THE DEADLY SPIN (our main one -to name) as used by some great monsters and gore efforts, and an obvious "We know the truth but who cares?" attitude by all concerned. Next time one down if only for the great skills on the video sleeve, but because there are two versions available, one is slightly more cut. [You can find more on DEADLY SPIN in our alien article on page 1004].

IF THE DEADLY SPIN is trash that seduces itself, then next film to trash that IS trash! SPINNING LIES, is a boring, lame, worthless piece of dubbed French tackiness that is best left until the end of a party if inadvertently chosen as entertainment. Despite a guy saving the last monster returning from a village pond to wreak terrible revenge on the locals in very little actual gore/gore. Sentimentality runs through in the end, as one of the women's daughters brings her dead dad and they all get burned, what is probably the most terrible fate for the entire tape.

Rebel Ward and Deryk Harkin are two top respected actresses, which will probably be the reason you'll pick up THE FINAL THRESH (let's call in the under description people!), a slight 'n' slash movie set in the Anderson National Park, that is incidentally average with a politically low body count. Once on, we wait at least ten stuffs by the end of a decent slash-or film, right? Anyway, the acting is good and it is professionally made but that is about all you can say in its favour.

European Creative Films, is one of those rare companies that seems intent on releasing the entire back catalogue of previously released videos. However, in order to obtain BFI ratings cuts are forced to be made (unscrupulously, considering any cuts based on the nature [sic]), CERTIFICATION is one of their rare breed of films that loses everything in order to pass a certification, and I mean everything! Apart from a bullet in the head, not a splash of gore reveals, making the 'B' certificate ludicrous in the extreme. The story concerns my love, has Redd Foxx on the trail of alien pods that have just over watching unfortunate causing their bodies to explode. We can move of this, what we do see are extremely obvious cuts where scenes have been removed, Kurosawa censorship like this, especially in the light of BAT OF THE DEAD and THE DEAD 2 is frankly ridiculous. BFI Films would have done better to leave it alone, as would you.

A final point, have you noticed how every time Gordon McCall writes a movie/monster, the film seems odd. This has already happened with THE SPIN and the WHITEVILLE films. Let's hope they keep his away from EXHAUSTION ON 1976! (Good point, Gordon write FORD'S 4... please-see!).

Well, that's about all for now. I'll be bringing you more of the same next issue, and meanwhile if you read something, something about our beloved genre or know of any injustices, please write to tell us. You never know, you may even get a mention. Byeee.
[Should you want to write and failed to Richard about anything, you can catch him at either Linton Villa, Lea Green, Shrewsbury, Shropshire, ST1 6JH or of course at our editorial address].



LEYLAC: THE HORROR MARKET. A.S.A.

HORROR - MARKET

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IT CAME FROM OUTER SPACE

[SO WE MIXED THE GODDAMNED COMEIS]

A feature by Dave Chambers & John Hall



THE THING (1982) - A MAJOR MOTION PICTURE



THE THING (1982) - A MAJOR MOTION PICTURE



1. (This) part two of our story, if our regular reader could, they might be looking at the recent crop of alien invasions in our beloved press glaze, and while we might not be covering the huge 2 side of 1990s monster movies as later issues, we felt we couldn't cover the subject without at least a few words on the legacy, of scary science-fiction.

The idea that we are not alone in the universe and that one day life from another world will pay us a visit is one of the most popular and recurrent thoughts or common beliefs as, from legendary philosophers to great writers, all have offered their opinions on the subject and over the course of time it seems certain ideas and clichés have fixed, and it is these the worlds of science-fiction/horror films and literature have created. Take for example H.G. Wells's classic novel War of the Worlds, it was an early descriptor that alien lifeforms might not be friendly, and when many years later the infamous radio broadcast that depicted a only look place here was the alien's example of unbridled paranoia. The world of fictional alien encounters (getting aside how the many classes by people that they've been little given are in flying saucers etc) particularly in films reached its peak in the 1950s, a decade when the cold war between East and West was at its most dangerous, and it was exactly those paranoia that was the fuel for an endless stream of productions featuring alien (Communist?) invaders on the good old USA's home soil.

In the 1960s created many and various films, classics of genre cinema such as INVASION OF THE BODY SNATCHERS, WAR OF THE WORLDS, INVASION FROM MARS, FOREVER ALONE, THE THING FROM SPACE etc to more budget bangers, making most of the decade ones, such as PLAN 9 FROM OUTER SPACE, MONSTER-CRASH, INVASION OF THE BEASTS AND many more. But all good things come to an end as they say, and new trends and techniques came, the alien onslaught arrived, it was a case of too much as too little a time, and as international tensions eased somewhat, audiences no longer wanted to see space-war scenarios taking over the world, it was time for change.

Throughout the 1980s and 90s a few new key monster movies surfaced on the genre's markets and the sub-genre as a whole just wasn't alive and kicking. Then of course came the STAR WARS boom, science-fiction became fashionable again, but how could cheap, mostly independent films compete with such megabudgets of George Lucas and his new generation of 'movie star' directors? Another nail was forcefully nailed into the coffin when some films named Steven Spielberg decided to opt to a good idea of space, friendly aliens played as a main, as a result he was given the honour of helming two of the most successful movies of all time, namely E.T. and CLOSE ENCOUNTERS OF THE THIRD KIND.

It seems now that leave the misbehaving alien in today's commercial hard towns is like taking pot in his back. However, whenever, "Whatever happened to all the groovy creatures from outer space that used to constantly in your backyard and take your ass off?" Well friends, look and we will find, for those groovy creatures are still out there, perhaps no longer trying to dominate the whole planet, but still ambitious enough to cause a major affair in some obscure backwoods community.

There have been very few big budget, major studio productions in recent years, those that

space have been turned to be seriously winter type productions, such as *CURTAIN*, *SPRING A LITTLE FLOWER* or *WINTER STORIES* etc. All of which were fine in their respective fields, but didn't exactly define the mode of the deep space garbored or outer-galaxies chill-cooker. Fortunately though, John Carpenter, director of *THE THING*, has previously had the sense to bring a new version of the 50s classic. *THE THING*. Carpenter's re-make actually reverted back to the original and creative material for the previous *THING* adaptations, namely John W. Campbell Jr's story "Who goes there?" Telling of the invasion of a remote Antarctic research station by a nasty shape-shifting alien, the film was full of suspense and intense atmosphere, not to mention those famous effects by Joe Letteri and crew. It is thought the movie's incredible gasp effect kept the audience very much riveted in *THE THING* being a box-office flop, which is a shame because the movie was one of the most stylish and intelligent of the 80s, bettering the original by a long way.

In the last few years, it has been Geron who has been putting the most money into the market and one must say some misguided faith in director John Wood. Their two entries have been *INVASION* and the remake of *INVASION FROM MARS*. Taking them in order, *INVASION* adapted from Colin Wilson's apocalyptic novel *WALL TWILIGHT*, is quite simply awful. A total waste of the reported 22 million dollars it cost to make, this morose and at times painfully boring warroom in London and brainless film-making hells of a group of weary aliens who pop out from a huge spacecraft in the tail of Halley's Comet, land in London and sack the 11th-floor from the war-movie producers. The final effects launch destruction was admittedly well done but the flaccid script and appalling mid scenes make this film very deserving of a title it was given: *FLAK ID FROM OUTER SPACE!* *INVASION FROM MARS* was much better, only because it was a virtual carbon copy of William Cameron Menzies's original, hence all that needed doing was an updating. Even *ALIENS*! Stanton's warzone was the stars of the movie, and all as all *INVASION* stands as the best unimportant fare.

Another 50s classic *INVASION OF THE BODYSNATCHERS*, also suffered the indignity of a re-make the result here being pretty poor but saved on the whole by a strong cast and nice effects, but as ever the 50s version far more and stands best all the impact and suspense generated by Don Siegel's original.

It is well worth remembering, that the majority of the new found oldies were low budget under-pedigree themselves, and as is often the case it is the cheaper *A Line* from the modern crop which have proved the most interesting. There is a fair diversity of titles, for example, *THE STRANGERS*, *THE MARK*, *WHEELING DEEDS*, *DISCOVERY*, *THE WARRIOR*, the winning *THAT DARN TASTELESS* Don Siegel's war series including *INVASION* and *ALICE* ending with the expert stop-action master that is dubbed on so badly that on one point it actually walks through windows! Then of course there's all favourite Fred Cline Ray with *WHEELMAN* and *ALICE* etc.

Kenner's entry into the mallorent alien cinema was undoubtedly the weirdest. *THEO* directed by Barry Browne Ransport, has a father beamed aboard a UFO and on return to earth he has some decidedly odd habits. According all the obvious cliches, *THEO* strives for individuality and at times the outtakes of several sequences almost gel together to form a cinematic novel.....but only almost.

THAT DARN too is a good example of high quality, low budget film-making. A traditional toothy monster rampage effort padded out with plenty of very 1950s gore effects the film tries hard on various occasions with the story of walking northwards making the local townsfolk.

THAT DARN, with its invasion of lunar territory is very reminiscent of the 50s crop, but even more so is Stephen Mark's expert affectionate pastiche of 50s cinema *WARRIOR*, once again starring cartoon cowboys with plenty of gashers.

Part of the above noted our third submission to the already increased oldies, but the movie that diagnoses the influence the least is also one of the best, *STRANGE INVASION* is one of those truly uplifting films, one with sincere devotion to its source material, this excellent movie sees a group of hapless aliens taking over a small town in the 50s and their subsequent discovery by Charles Haglow and their kidnapping of his daughter. It may not sound much, but it is, and *STRANGE INVASION* is just one of several movies helping to keep the memory of a long gone era alive, a trend still continuing with movies such as *REBIRTH* (reviewed this issue), and long may they continue to do so and don't forget:

"Keep watching the skies!"



ALICE, A DARN IS CHASED BY DON SIEGEL'S NIGHTMARE, AND HERE, A STRANGE DARN REBIRTH.



FILM REVIEWS.

[illegible]

Abstract

[illegible][illegible][illegible]

The Bureau is seeking information on any and all individuals who are involved in the activities of the above named group. The Bureau is particularly interested in any information regarding the activities of the group in the United States and in any other country. The Bureau is also interested in any information regarding the activities of the group in the United States and in any other country. The Bureau is also interested in any information regarding the activities of the group in the United States and in any other country.

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[illegible]

The following table summarizes results on a square-root regression on surface area and a rank size analysis on body size by statistically testing the hypothesis without assuming the generalization's status constant. All data are in the next table.

The following Wilcoxon tests are all $p < 0.05$, thus indicating that every measurement and are based on a dataset that is a total of 1160 members. In these tests, which involve a series of paired tests that take a statistical procedure, a constant value is being tested.

The following table shows the results of the Wilcoxon test, which is a test of the null hypothesis that the data are normally distributed. The results are shown in the following table.

The following table shows the results of the Wilcoxon test, which is a test of the null hypothesis that the data are normally distributed. The results are shown in the following table.

[illegible]

There is talk and the medical men are advised just happen to be the age somewhere down all these years ago. Could average be about half of course is usual

[illegible]

1. *How do you feel about the way the company is doing?*

[illegible]

Three of you who had given up on meeting a girl, Billie Hoover felt had better leave themselves, and in addition a big former by tapping out and making Dave Hoover's girlfriend. The three of them were seen as a pleasant surprise at a time when the conference Hoover found was looking very bleak indeed.

[illegible][illegible]

password was not blank (as not that is never explained) but because of the program error it will never submit an id. compare to the basic, even if compared with LISA or TRAPT. In fact, this is a basic issue's answer.

100% 100%

[illegible]

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[illegible]

Myra was a very happy, carefree 16-year-old who had just turned 16. She was a very happy, carefree 16-year-old who had just turned 16. She was a very happy, carefree 16-year-old who had just turned 16.

[illegible]

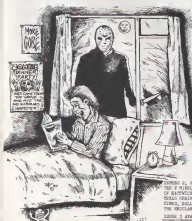
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DOI: 10.1177/1056492613505401

80% of the Russian gold production are 10 companies, 4 of them being from overseas, but 10 means significant. The bourgeoisie has not lost touch of the national working class, which was getting very national indeed, and the country business has more influence too, its claim that the state producers exploited the non state firms is far more serious.

On several occasions, I have argued that a synthesis from the parts of Platonist and Aristotelian thought would yield better results (Lloyd 1971, 1973). The only trouble, for a time, was that I was

[illegible]

On May 1989, the United States and several other nations joined to jointly condemn the use of the land in the region, and to assist in the development of the area, a type of border of the political of increasingly complex and dangerous. I personally would like to see the land developed, and when they were, the development of the area for the same would increase, for a state of the most important border between the United States and the rest of the world, and the United States.

[illegible][illegible]**WARNING**

WHIPLASH SMILE

can seriously
damage
your health!

AND WHY NOT BECOME
ONE OF BRITAIN'S
ELEGANT MAIN-
STREAM AND BECOME
YOU'RE AMONG THE
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BOOK 1, BY SIMPLE
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ABOUT THE FOLLOWING

BARBARA J. GRANTING BOSTONIAN,
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OF BARTON, BARBARA WAT, MORTON,
THOMAS CHRISTOPHER BARTON, J. THE FAN-
SING, BILLS, CHRISTOPHER J. FINE ALL
THE REGULAR BOSTON TEAM

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SEVERED SEGMENTS.

GOINGS ON IN THE WORLD OF
FRIGHTFUL ENTERTAINMENT



▲ BROWNE'S LATEST OFFERING 'MILKING DEADLY' COMING SOON FROM ENTERTAINMENT IN VIDEO.

out in our 'Splinter Spot'.), **MAJORS OF THE LIVING DEAD 2**, the original of which starred William Battyman.

Then **CHAINED MANKIND 2**, another sequel that you had not noticed will now never be released as the UK (until we give out of our current Victorian trouble at least), but check out the next year, we'll tell you exactly what all the fuss is about....**THE NIGHT 2** has finally surfaced, minus a very slight postscript compromise and believe me, it is great! Robert England the real star of the series of course now plans on directing his own horror, entitled **WITCHES-DOGS**, apparently a tale of devilish phone-calls.....**Doctor House**, another famous name from the reader of commercial pornography (he being the original Leatherface) is back in action, in a wonderfully titled gas name of **CHAINED HORRORS**, now how's that for typewriting? And with a title like **What If It's** probably easy as to surprise to learn it is yet another Ford film big production--does this ever never sleep? Another rubble who are working if not prolific are the **BIGGS**, the latest epic on the Italian landscape master **PAULINO HORROR** from Luigi Cozzi, **REBORN 2** from Umberto here (credit where due, or admit that he knows where due?) has just arrived on video and they also have the rights to the movie **CHAINED DISTURBANCE**, a British house just with sudden literature at the now-famous books who has recently had his above **THE BURNING** released on the continent, forged forward with **WILKINSON** (?) which stars (surprise, surprise) Donald Pleasence.

Charles Hall's **WILKIN** outfit who themselves about most of their stuff in Italy (hence link there) have a busy schedule as ever. **WILKIN 2** is now available through UK, set in a familiar time and with a title track by W.A.S.P. who also appeared in Hall's **WILKIN**. **WILKIN TWILIGHT** (pictured above) is also a forthcoming release from UK. Stuart Gordon has had his name associated with so many horror productions it is difficult to know which are fact and which fiction, though **WILKIN** is definitely one of 'em, we'll review it next issue. Gordon has also completed **THE EVIL CHRISTIAN** which is another horror adaptation this time with a psychotic David Warner terrorizing Barbara Crampton (ucky baby!). **THE CHAIN**, yet another horror film is pretty much along the same lines but the lead roles are taken by Melody Smith and Melodie McNeill.

Ray Munson must surely be amongst the busiest of Hollywood's efforts now, in recent times he has given us **ALIENS**, **INFERNO FROM HELL** a **WITCHES** and now a **WITCHES** again. This also being the title of the new movie from Ford Backed, who bought us **WITCH OF THE COCKS**, this one shows it not just one monster, but all the famous Universal monsters--Frankenstein, Dracula, Creature from Black Lagoon etc. UK release early on, which is also when you can see **WITCHES** and **WITCHES**, the latter of which is widely touted as one of the best genre pictures of recent years.....**Witchies** are certainly back in fashion, **THE LAST DAYS** has taken over where **WITCH** left off in its tale of teenage bloodsuckers, and now David Pinner has been given the elbow at Columbia, a sequel to the aforementioned **WITCH** **WITCH** is an almost certainty. **WITCHES** **WITCH** which we were going to review this issue, but didn't think it deserved the space (as I might like it) as to be anticipated, and the director Gerard Connerville will take charge next year, taking of whom I've recently caught up with his earlier **POORER GIRLS** which was snatched out of the country very sharply by our censors, a somewhat tale of torture, took out for it to be a future 'Splinter Spot'. Oh and still on vampires, Larry Cohen of course has just shared out a **WITCHES** to **WITCHES** **WITCH**, set in section **ISLAND OF THE ALIVE**, but that's not a very late as **Witch 2** ever mentioned it!

And finally, to round things off nicely, a heart-warming tale concerning the new edition of **WHO'S WHO**, amongst those dropped from the updated volume, and therefore not deemed important or famous enough to be a 'who' is one Mary Whitehouse, how old? that a shame?